THE MIRACULOUS CASE OF BLIND TOM

by

Eugene B. Abbott

HU 1792 B

AMERICAN FOUNDATION
FOR THE BLIND INC.

the Etude, 1940

Blind Tom

# The Miraculous Case of Blind Tom

## The Enigma of the Famous Musical Genius Who Astonished the World

By *Eugenie B. Abbott*

A NEGRO WOMAN standing on the slave block and holding to her breast a pulpy black bundle of humanity, her twenty-first child! As she was being bid on by the slave owners, the auctioneer shouted, "We'll throw in the pickaninny!"

It may seem almost incredible but in less than twenty years the "pickaninny", grown into a man, had created a furore in all parts of the world by his playing the piano. Great musicians heard and were amazed and many gave him severe tests of ear and memory, for he was blind and entirely untaught musically. His genius and the exquisite beauty of his playing aroused the admiration of all kinds of people, from the uneducated to those of the highest culture, who were thrilled and amazed at what they heard.

Blind Tom was born May 25, 1849, near Columbus, Georgia. His parents were common field hands of pure Negro blood. Blind from birth, Tom learned nothing from sight, and in infancy he showed little intelligent interest in anything. However, almost as a baby he manifested a strange interest and fondness for sounds, as well as an amazing talent for imitating any sound he heard; and his memory seemed to register anything from long conversations to musical tones. He loved to be out of doors, and the night seemed especially to fascinate him. Thus, whenever his mother failed to lock her door, he would escape and get out, playing about as in the day. Could it have been that when "the harsh noises of our day" were silenced, he heard sounds that did not penetrate to our duller ears?

### An Early Start

His marked musical talent was noticeable before he was two years of age; but it was not until he was about four that a piano was installed in the home of his owner, Gen. Bethune. When anyone played Tom would listen, and it is easy to understand that the melodies he heard, and perhaps some original musical ideas, were being stowed away in his mind to be used when opportunity should come to him. The opportunity came when he escaped from his mother's room in the night. He found the door and piano open and began his first playing. Thus, before daybreak, some one was awakened by the piano. He played on until the family came down at the usual hour. Although the performance (his first) was far from perfect, it seemed marvelous to them as they stood about watching him. He played with both hands, using white and black keys.

After this experience, he was given access to the piano. He is said to have played everything he heard, and then began creating his own compositions imitating the various phases of nature —the wind, the trees, and the birds. It would seem that all nature must have been whispering to him of her beauties, giving him a vision of loveliness unseen and unheard by those who had the full development of human sight and intellect. Someone has said, "There is no art about him. God has given him a guide, but it is a silent one, that of nature herself."

When Tom was less than five years old he listened during a severe thunder storm; and as it ended he immediately went to the piano and played what seemed to represent quite clearly the rain, wind and thunder. This was given on his program as *The Rain Storm.*

Much has been said and written of his extreme bodily activity. As he could not well join other children in play, and lack of sight limited him to small spaces, instinct would have led him to develop exercises of his own, which naturally would consist of jumping, whirling, twisting of legs and arms. Whatever the cause of the intensity of action carried on throughout the years, it could easily be attributed to a very sensitive, nervous temperament, which must have suffered under the constant giving of concerts and exploitation of him, partially as a doer of tricks, for the crowds to laugh at.

### Tom Takes a Lesson

Tom was nature's child, and lived in a mental world of his own, a world of music. We know the great Beethoven loved the out of doors, and received from nature messages of harmony and beauty which inspired his greatest compositions. To this blind, uneducated Negro also must have come many lovely messages of harmony and beauty; and, from what might seem to be mental darkness, there were haunting memories of beauty which he persistently reached out to receive. This may be illustrated by the following story.

When a girl not yet twenty-one, I went to the old town of Winchester, Virginia, to teach music in a private school. One day it was announced that Blind Tom would give a concert. Great interest was expressed over the approaching event. I was filled with curiosity to hear this Negro, but most of all, to be convinced of his power to imitate any composition; and was hopeful there would be played something quite difficult.

The moment arrived when the invitation was given from the stage for someone in the audience to play for Tom to imitate. The request came for me to play. The choice I made was the Heller transcription of Schubert's *Die Forelle* (*The Trout*). As I took my seat at the piano the manager said, "not too long a piece." I told him I would stop when about half way through. As I played I sensed that Tom was reacting to the music in a way that affected the audience with a suppressed desire to relieve themselves in merriment.

The manager again came to me and said, "Go right on." After I finished he announced that, as Tom had heard this composition before, he would ask the young lady to play something else. I chose one of the simpler Chopin waltzes, which Tom imitated very well. (*Continued on Page* 564)

# Record Releases of Dominating Interest

By Peter Hugh Reed

PAGANINI WAS NOT a great composer and his output was limited. His greatest fame, of course, was as a violin virtuoso. But since his "Twenty-four Caprices" are actually lessons in various technical problems, which, taken as a whole, constitute a treatise on his technic, the issuance of these pieces in two album sets was the wisest observation any record company could have made in honor of the recent centenary of the composer's death. Victor makes this contribution with the nineteen year old violinist, Ossy Renardy, as the performer. Renardy, who specializes in the playing of Paganini's compositions, gives highly commendable performances of the first twelve Caprices (album M-672). There are recorded examples of more remarkable renditions of a couple of these, such as the *A minor No. 5* and *E major No. 9*, by the more mature artists, Primrose and Szigeti; but this fact need not detain the violin student interested in the series as a whole, for Renardy has given admirable performances. The album of the second twelve Caprices was not at hand when this review was written.

Paganini's "Grand Quartet in E major", issued by Royale, also as a centenary gesture (set 27), hardly represents the composer in a favorable light. Reminiscent of Rossini and Schubert, the music is lacking in distinction and originality and is far too redundant for its own good. As a novelty it may find some appeal. It is excellently performed by the York String Quartet, although not entirely satisfactorily recorded.

Honoring the centenary on last May 7th, of Tschaikowsky's birth, Columbia has issued a new recording of the master's "Fifth Symphony"; and both Columbia and Royale have issued recordings of his "Quartet in D major, Op. 11." Tschaikowsky's "Fifth Symphony" is perhaps his most popular. It is a work that, according to many writers, embodies a program in which the "tread of an inexorable fate" intrudes upon all four movements. The late Philip Hale contended that it awakens in the listener "the haunting, unanswerable questions of life and death that concern us directly and personally." Rodzinski, conducting the Cleveland Symphony Orchestra, gives an objective reading of this music; he strives to make a universal program out of what is generally regarded as a personal one. There will be those who will contend that his performance is preferable to Stokowski's more highly personalized one. In our estimation, neither conductor has given the really definitive reading, although our preference leans toward the Rodzinski version. As a recording, the latter is a magnificent achievement in orchestral reproduction.

Tschaikowsky's "Quartet in D major, Op. 11", was his first composition to find wide appeal outside of Russia. The youthful exuberance of its outer movements and the poetic sensitivity of its famous *Andante cantabile* are among its chief attributes. It is good to have this quartet recorded in its entirety—to hear the *Andante* as Tschaikowsky planned it to be heard. The Roth String Quartet plays this work for Columbia (set M-407), and for Royale the performers are the New York Philharmonic String Quartet (set 33). Neither of these performances does the composition full justice, and both are unevenly played. The newly reorganized Roth Quartet gives a more unified performance here than in its recent Haydn set, but while warmer in tonal quality than the more rugged performance of the Philharmonic group (composed of first desk men from the famous New York Philharmonic-Symphony Orchestra), the Roths lack much of the latter's verve and assurance. From a reproductive standpoint, the Roth set is greatly preferable.

ARTUR RODZINSKI

Among recent orchestral releases Dvořák's "Second Symphony", as played by the Czech Philharmonic Orchestra under the direction of Vaclav Talich (Victor set M-663), is an eminently worth while composition. It is, perhaps, the most notable and interesting of the Czech master's symphonies on records. Although the influence of Brahms is apparent in the melodies and harmonies of this music, no one but Dvořák, one feels, could have written it. The performance by one of Europe's finest orchestras (now disbanded) is a consummate one.

## RECORDS

There is admirable detailed transparency in Bruno Walter's reading of Berlioz's "Fantastic Symphony" (Victor set M-662). It is not often that we hear this music played with such finesse and sensitivity. Although Walter does not whip up the melodramatic excitement of the latter part of the work, as do some other conductors, he none the less conveys its programmatic implications. In the beautiful, Beethovenish *pastorale* movement, his reading is memorable. The recording, made in France (the orchestra is that of the Paris Conservatory), is excellently contrived.

The Philadelphia Orchestra, under Eugene Ormandy's direction, gives a polished and luminous performance of Ravel's "Second Suite from Daphnis and Chloë" (Victor set M-667). The tonal splendors of this score, one of Ravel's best, are notably revealed by Victor's recording engineers. For instrumental coloring and shimmering nuance this set is one of the best extant.

Liszt's fourth tone poem, *Orpheus*, is a work of romantic ardor. Its poetic lyricism and thematic unity will surprise those who contend that Liszt is only a capricious genius. Inspired by Gluck's opera of the same name, the work depicts Orpheus singing and playing, revealing to "all humanity the beneficent power" of his art. Howard Barlow and the Columbia Broadcasting Symphony Orchestra give an admirable performance of this music (Columbia album X-165).

Arthur Fiedler, conducting the Boston "Pops" Orchestra, plays four novelty waltzes by Johann Strauss (Victor set M-665). Two of these, the "New Vienna Waltz" and the "Cagliostro Waltz", are as irresistible as any of the composer's three-quarter time dances on records. On Victor discs 4489 and 4490, Fiedler turns his attentions to some "Austrian Peasant Dances", appropriately playing them in a manner reminiscent of Kursaal and beer garden bands.

Although Benno Moiseiwitsch, with the London Philharmonic Orchestra under the direction of Walter Goehr, gives a technically competent rendition of Rachmaninoff's "Second Piano Concerto" (Victor set M-666), he does not succeed in effacing the memory of the performance of ten years ago by the composer, and Stokowski and the Philadelphia Orchestra. The romantic sentiment of this work found more sympathetic interpreters in the older set; however, those who prefer reproductive superiority will find the Moiseiwitsch performance more satisfactory.

The Busch Quartet plays an early Schubert "Quartet, No. 8, in B-flat major" (written in the composer's seventeenth year), with wholly admirable expressiveness (Victor set M-670). Not one of Schubert's greatest chamber scores, there are, nevertheless, enjoyable sections throughout, especially in the tender slow movement and in the sparkling *finale*.

Chopin's *Berceuse in D-flat major, Op. 57* is a shimmeringly ornamental piece of tonal poetry. It is played with rare fluidity and nuance by Alexander Brailowsky (*Continued on Page* 576)

# The School Orchestra Program

(*Continued from Page* 563)

classes must be exploited before they are prepared, but rather that material which combines adequate student training technics and suitable program material be utilized in having stringed instrument players perform publicly.

Individual string players should be encouraged to perform before their fellow students, in the assembly programs, before parent-teacher or other school and community groups. It is this activity that will evoke a high pitch of interest and enthusiasm from members of the string class, and there is the additional advantage that one of the primary problems—that of motivation—will have been eclipsed. There is in existence in our music literature quite a bit of worthy material which is sufficiently simple that it can be used very appropriately in this project. The need is for greater outlet, for more frequent public performance on the part of string players. In the case of bands, we have perhaps gone to excess in that respect.

In working out plans for rehearsals of strings and orchestra, we would suggest that during the junior high school period there be three string ensemble rehearsals per week, with two full orchestra rehearsals, or, if this is not possible, a schedule of string rehearsals daily with one full orchestra rehearsal on Saturday, as was suggested for the seventh grade. Naturally, the strings require much more instruction and guidance than the winds, yet we frequently find schedules which make no provision for the division or separation of the strings from the full orchestra. In the high school, much can be done with the choir groups which, up to the present time, have not been given due attention. There are numerous orchestral arrangements of excellent vocal numbers, many of which have not been performed often enough. Also this field provides the orchestra with beautiful choral works which have been limited in the past to the piano.

It must be emphasized that the schedule of the band and orchestra groups in our schools is of vital importance. Too often we find that the band and orchestra are rehearsing on alternate days; and that while this staggered schedule does not often harm the band, it does have an adverse effect on the orchestra. We must constantly bear in mind that string players cannot make progress with the same rapidity as the wind players, and therefore it should be a rule that the strings meet daily. In fact, it is possible to achieve good results only when the curriculum permits a daily rehearsal of each of the groups. Without an effective, well prepared, fine sounding string section, the orchestra never can rise above mediocrity.

Ensemble groups among the strings, chamber groups, and solo performances, all should be fostered and encouraged as much as possible among our high school string players. Herein lies the root of the lack of personnel in the orchestras of our schools, and the lack of allure in the activity of these organizations. There is no real basis for saying that our schools are not prepared to support both organizations, the band and the orchestra. The average school can, and, with proper inspiration and support, the orchestra will prosper.

The orchestra is a treasured instrumental organization. It has antiquity and prestige, but more than that it has vitality and immortality. We wish to pride ourselves on the musical education proffered the young people of America. Yet, for educational breadth and for wide musical background, we shall be failing sadly if we overlook the development and eventual progress of our school orchestras.

# The Miraculous Case of Blind Tom

(*Continued from Page* 517)

During the intermission, Tom's manager came to me and asked if I would give Tom a lesson on *Die Forelle* in the morning. Then came the explanation of his strange behavior during my playing of *Die Forelle*. Tom had heard this piece played somewhere in his travels two or three years before, and he was charmed with it. His manager had no idea what it was, and Tom could not remember enough to make anyone understand what he desired. He was eager to learn it and they kept up the search, taking him to music stores, to teachers, and to fine pianists, but no one understood. Now you can imagine what happened when this blind man, called an imbecile, heard the music he had tried so long to find? He went almost wild with joy which, as always, he was expressing through extreme bodily activity. This was going on behind me as I played.

The following morning, Tom and his manager arrived at the school. He was a man of medium height, a rather large body, strong and physically vigorous. During the entire lesson he was quiet and gentle, although he expressed great intensity of feeling. He had delicately formed flexible hands, for which the piano keyboard held no difficulties. He had gained great dexterity in his long years of playing, usually playing eight hours a day. At first I played through the entire composition, then the lesson consisted of my playing short portions, perhaps a few complete phrases. During my playing Tom stood tense, all his being focused on the music. When he had heard a certain amount he indicated by words and sounds that he desired to play.

Perhaps I would be asked to play a second or third time these short bits, Tom listening most intently. Then he would sit at the piano, playing what I had done. He instantly recognized any wrong note he played and would shake his head, uttering disapproving sounds, and motion for me to play again. Anything he got pleased him greatly; but what he did not get annoyed him. When he felt satisfied we would go on, doing another portion in the same way; but the lesson consisted in my giving what he mentally reached out to receive. When we had accomplished a certain amount, we would go back and piece the parts together.

Thus we went on for four hours of almost absolute concentration. I do not remember that he ever wavered from the subject in hand. This I think would be considered as almost impossible by a person having his full mental faculties. At the end of this period he knew the composition and played it very acceptably. He had a fine instinctive feeling for the music and worked to get all the variations of shade and color just as I had played it. Two months later Tom returned for another engagement, and I was asked to give him a second lesson on *Die Forelle* before the concert. This lesson lasted only two hours and was spent entirely on interpretation. That evening *Die Forelle* was programmed, and I thought that I was almost listening to my own performance.

### A Start to Fame

Blind Tom's concert career really began at the age of eight years in and near Columbus, Georgia. General Bethune went on tour with him in 1861, his first concert being given in New York on January 15th of that year. Afterward they toured Europe where he played during the years of the Civil War.

Amazing differences of opinion have been expressed in regard to this strange character. James M. Trotter writes, in "Music and Some Highly Musical People", "Who ever heard of an idiot possessing such memory, such fineness of musical sensibility, such order, such method, as he displays? Let us call it the embodiment, the soul of music, and there rest our investigations."

### On Parnassus

When I heard him he had been playing many years and meeting many distinguished musicians. In 1866 he was thoroughly tested by Ignaz Moscheles, who pronounced Tom as marvelously gifted by nature. Moscheles had him imitate a short original rhythmical piece and parts of other compositions, and he even placed his hands on the keys at random, Tom naming every note played. H. S. Oakley, Professor of Music at the University of Edinburgh, states: "I played on the organ, an instrument to which he is unaccustomed, parts of a Mendelssohn song, a few bars from a Bach Fugue, both of which he produced after a single hearing; a song of my own, which he could not possibly have heard, much of which he repeated. He not only can name any note chord or discord which is struck, but also can give the exact pitch of any note he is asked to sing, and that whilst any amount of discordant noise is made on the organ to disturb his meditations." This test was given when Tom was seventeen years of age.

In the list of his program music are given concertos by Beethoven, Chopin and Mendelssohn; six sonatas by Beethoven; and a long list of works by the great composers. Much of his own descriptive music and songs he played and sang. When he died it was claimed he had a repertoire of over seven thousand pieces.

### A Talent Unique

Blind Tom's originality and marvelous musical gifts, which included musical inspiration, intuition, memory and imitation, made him unique; probably the most amazing musical prodigy that has ever been known.

His affairs got into the courts many times. The widow of John Bethune (who had married Albert T. Lerche, a lawyer), after a long fight in the courts with her father-in-law, General Bethune, finally succeeded to the immensely valuable guardianship of the blind musician. From then on he lived in Mrs. Lerche's apartment in Hoboken. He was kept much secluded, but appeared almost constantly in vaudeville. His name, Thomas Green Bethune, was changed to Thomas Wiggins. Of the fifty families in the building, only a few knew there was an old Negro living there; but sometimes exquisite piano playing was heard coming from Mrs. Lerche's apartment, with no one knowing it was produced by Blind Tom.

I will touch but briefly the last pathetic days of Tom's life. Three weeks before his death he suffered a paralytic stroke which affected his right arm and upper side. Again and again he tried to play, but when he found that his right hand would not play and the left hand brought only discords, he wept like a child and said, "Tom's fingers won't play no mo'."

Saturday evening, June 13, 1908, he again went to the piano and began softly singing, but his voice broke. Sobbing, he rose and said, "I'm done, all gone, missus;" and then was heard a faint cry, and a thump on the floor.

Blind Tom had gone on. Music was his life; and when he could play "no mo' ", he could not stay.

# The School Orchestra Program

(*Continued from Page* 529)

to think that it is unlawful for the young male student to study or play these instruments. It is not unusual to find violoncello and bass viol sections composed entirely of girls, and while this sort of situation cannot be condemned, there are certain inadequacies which should be avoided. We have frequently witnessed small young ladies struggling with the bass viol, when physically they would be far better able to handle a smaller instrument.

### Seeking the Solution

In order to improve the quality and capabilities of school orchestras, it will be necessary to urge not only an increase in membership (at early ages) in string classes, but also an equal interest in the strings for both boys and girls. The explanation for a situation in which girls are handling string bass and violoncello probably lies in the fact that they are piano students, and with their ability to read music, the string bass serves as a good orchestral transfer or double. Yet we believe that, through no fault of their own, most of these young women do not have the physical strength to secure the tonal sonority and volume necessary for adequate performance of these instruments. This situation does not exist with the band, as its varied appeal attracts both boys and girls.

How can we best meet and solve the problems which have prevented a better growth of our school orchestras? Perhaps we can give our attention to a few suggestions for meeting and improving the current situation.

Without doubt there are definitely enough instrumentally minded students to maintain both a band and an orchestra for the average school. It is possible that in the very small school systems a lack of enrollment would prohibit the maintenance of both, but these cases are not typical. The support of both is particularly possible because a great many of the wood wind and brass players may be available for performance in both organizations. The problem does lie in the building up of string membership and sources in order to achieve the objective. An increase in piano classes in the early elementary grades would do much for this cause. The piano serves as an excellent background in the training of prospective string players, for it not only develops the musical ear, but also gives the child a background in harmony so valuable to the string student. After a year or two of piano class, depending upon the age and progress of the student, we would then recommend transfer to the violin class. This would take place during the child's entrance into either the fifth or sixth grade. The classes should be small, with not more than five or six students to a class, and should consist of violins alone, until at least the seventh grade.

Large string classes are responsible for so much of the inferior string playing found in our school orchestras; and just as much of the mediocre playing of some of our school bands is directly due to overlarge beginning wind classes. In the seventh grade, we would suggest the transfer of violin players to the viola, the violoncello and the bass viol, with extreme care and consideration being given to their adaptation to the particular instrument to which they have been transferred, both physically and musically. During this period of their training considerable attention must be given to the students on violoncello, viola, and bass viol, and the more important part of the string program should consist of string orchestra and string ensemble. A full orchestra rehearsal could be held at one period each week—preferably, if possible, on Saturday morning, as this will permit the wind and percussion players to attend the rehearsal without having it conflict with their regular school day schedule.

These early violin classes are the most neglected part of the string program, and until we have a much larger number of students participating in these violin classes, our orchestras will not advance to the so desirable status we seek for them.

It is extremely important for music educators and instrumental directors to observe the causes for trends in choice of instruments by children who are interested in music. If there is excessive lure to playing in bands, it can be met with more motivation, or more appeal to the young student to engage in orchestral activity, and particularly in string performance. The establishment of such motivation is truly a challenge to the instructor, a challenge both to his methods and to his ingenuity. We have found that far greater numbers of students abandon the stringed instruments in the early stages than abandon wind instruments. Much of this "mortality" rate is due first to the difficulty of the strings as compared with the winds, and secondly the lack of motivation for continuing in the string classes.

### The Lure of Public Performance

It is at this point that we should prepare the class in strings for public performance, using preparatory material which is melodic, tuneful, and interesting to these youngsters. Too often in the past, dry, non-melodic material has been the beginner's lot, and perhaps it is a type of boredom or monotony which causes these beginning classes to dwindle gradually almost to nothing. Obviously, we do not mean to say that the string

(*Continued on Page* 564)


# AMERICAN CONSERVATORY of MUSIC

CHICAGO 55th SEASON

Founded in 1886 by John J. Hattstaedt, today The American Conservatory of Music is outstanding among institutions for music education in this country. Its graduates are to be found occupying positions of honor and responsibility in every department of music.

*Member of the National Association of Schools of Music*

**The Faculty**—One hundred and thirty artist teachers, many of national and international reputation.

**Accredited Courses** are offered in Piano, Vocal, Violin, Organ, Orchestra and Band Instruments, Public School Music, Children's Piano Work, Class Piano, Musical Theory, Dramatic Art and Dancing.

**Degrees**—Bachelor of Music, Bachelor of Music Education, Master of Music and Master of Music Education are conferred by authority of the State of Illinois and recognized as a guarantee of accomplishment.

**Dormitories**—Desirable living and boarding accommodations can be secured at the Conservatory Dormitories at moderate rates. Particulars on request.

**Professional and Teaching Engagements**—Although the management does not guarantee positions, it has been most successful in assisting students to find remunerative situations in colleges, academies, music schools and in concert, opera, radio, orchestra, lyceum and choir work.

**Tuition** is reasonable in keeping with the times and may be paid in convenient installments. Complete particulars given in catalog which will be mailed on request.

**Students' Self Help**—The management makes every endeavor to assist needy students to find part-time employment. Many find work as teachers, accompanists or part-time positions working for commercial houses, etc.

**Fall Term Starts September 12th.**

*For free catalog address John R. Hattstaedt Pres.*

AMERICAN CONSERVATORY OF MUSIC
576 Kimball Hall, Chicago, Ill.

WANTED!

Music Lovers to earn LIBERAL COMMISSIONS securing subscriptions for THE ETUDE. Part or full time. No Cost or Obligation. Write for complete details TODAY! *Address:*
CIRCULATION DEP'T
THE ETUDE MUSIC MAGAZINE
1712 CHESTNUT ST., PHILA., PA.

DePaul UNIVERSITY CHICAGO
THE SCHOOL OF Music
offers accredited courses in Piano, Voice, Violin, Organ, Public School Music, Harmony, and Orchestral Instruments. Confers Degrees of B. M., Ph. B., and M. M.
*Distinguished faculty including*
ARTHUR C. BECKER
SERGEI TARNOWSKY
MME. MARIA KURENKO
RICHARD CZERWONKY
WALTER KNUPFER
SAMUEL A. LIEBERSON
The Dept. of Drama offers a 3-year Course
*Address Registrar for Bulletin*
DePAUL UNIVERSITY
Room 401, 64 E. Lake Street, Chicago, Ill.

NORTH PARK COLLEGE
E. Clifford Toren, *Director*
School of Music
49th Year
Trains students for active musical careers in their chosen field. Progressive faculty. Conservatory occupies own building. Piano, voice, violin, cello, reed and brass instruments, church and choral music, theory, music education and expression. Summer School begins June 24.
Write E. CLIFFORD TOREN, Dir.
3201 Foster Avenue, Chicago, Illinois.

Do you take advantage of the many excellent merchandising opportunities which ETUDE Advertising Columns offer you?

A professional school in a university environment
*For Free Bulletins Write to*
SCHOOL OF MUSIC
1830 Sherman Avenue
Evanston, Illinois
NORTHWESTERN UNIVERSITY

Bro-Dart INDUSTRIES
Newark 14, N. J. • Los Angeles 25, Calif.
Toronto 2B, Ontario Made in U. S. A.